

# The Musical World.

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**CRYSTAL PALACE.—GREAT SUCCESS OF OPERAS IN ENGLISH.**—Under the management of Mr. GEORGE PERREN.—Continued on WEDNESDAY, THURSDAY, and FRIDAY next.—The Band of the Company largely increased.—Chorus selected from Her Majesty's Opera.—One Shilling days.

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**QUEEN'S CONCERT ROOMS, HANOVER SQUARE.**—Rossini's "STABAT MATER," and Mr. J. F. Barnett's "ANCIENT MARINER," will be performed at the above Rooms on WEDNESDAY EVENING, 7th July, in aid of the Funds of the Middlesex Hospital. Mmes. Rudersdorf, Liebhart Marion Severn, Mr. Renwick, and several other distinguished artists have kindly given their valuable services. Band and Chorus of Two Hundred Performers. Stalls, One Guinea, and Half-a-Guinea each; Reserved Seats, 5s.; Unreserved, 2s. 6d.; at all Libraries and Music-sellers, and at the Hospital.—A PUBLIC REHEARSAL will take place at the CONCERT HALL, Store Street, on SATURDAY AFTERNOON, 3rd July, at Three o'clock, with Full Band and Principals. Admission, 2s. 6d. and 1s.

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HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE,  
HER ROYAL HIGHNESS THE PRINCESS TECK, &c.

**MISS WALTON** of the Leipsic Conservatoire, has the honour to announce her first MORNING CONCERT at the BETHOVEN ROOMS, 27, Harley Street, SATURDAY next, at 2.30. Artists—Mmes. Rudersdorf, Liebhart Suchet-Champion, and Saindon-Dolby; Messrs. Saindon, Beignani, Henry Thomas, Suchet-Champion, Louis Poyte. Stalls, 10s. 6d.; Reserved, 5s.; Family Stalls for five, Two Guineas. To be had of Miss Walton, 27, Harley Street.

MDLLE. ROSE HERSEE'S FAREWELL.

**MDLLE. ROSE HERSEE** has the honour to announce that her FAREWELL CONCERT will take place in July, and that she will leave for New York at the end of August, to fulfil a six months' engagement as Prima Donna in the Parepa-Rosa Opera Company. 22, Mortimer Street, Cavendish Square.

**MISS ANNIE BUCKLAND** has the honour to announce her CONCERT at the HANOVER SQUARE ROOMS, on THURSDAY EVENING next, June 29th. Artists—Miss Poole, Miss Rebecca Isaacs (Mrs. Roberts), Miss Annie Buckland, and Miss Palmer; Mr. W. H. Cummings, Mr. Trelawny Cobham, Mr. George Buckland, Mr. Lewis Thomas, and the celebrated Tyrolean Singers; Miss Kate Gordon, Mr. J. Balair Chatterton, Mr. J. Cheshire, and Mr. Lazarus. Conductors—Messrs. C. J. Hargitt and Emile Berger. To commence at Eight o'clock. Tickets, 5s., 3s., and 2s., at the Rooms; and of Mr. A. Nimmo, Wigmore Street, W.

**MR. JOHN THOMAS'S GRAND HARP CONCERT** at the HANOVER SQUARE ROOMS, THURSDAY MORNING, 1st July, at Three o'clock. Vocalists—Misses Edith Wynne, Megan Watts, Elena Angèle; Messrs. Cummings, Lewis Thomas, Jules Lefort. Violin, Mr. Henry Holmes; harp, Messrs. J. Balair Chatterton and John Thomas. Conductors—Messrs. Benedict and Randegeer. Reserved Seats, One Guinea; Unreserved Seats, Half-a-Guinea. To be had of Mr. John Thomas, 53, Welbeck Street, W.; at the Music-sellers and Librarians, and at the Ticket Office, Hanover Square Rooms.

**BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.**—Conductor, Mr. W. G. CUSINS.—ST. JAMES'S HALL.—LAST CONCERT THIS SEASON, MONDAY, June 28th. Madame Trebelli, Signor Bettini, Herr Strauss, Madame Arabella Goddard. Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 5s., and 2s. 6d.; Orchestra Seats, 5s.; Lamborn Cook & Co., 63, New Bond Street; Austin, St. James's Hall; Chappell, Mitchell, R. Ollivier, Prowse, and Hays.

**MDLLE. ENEQUIST** begs to announce that her ANNUAL MORNING CONCERT will take place at St. George's Hall, Langham Place, July 2nd, at Three o'clock, under the immediate Patronage of his Excellency, the Ambassador of Sweden and Norway, and the Baroness Hochschild. Artists—Mmes. Enequist, Patey, Saindon, Sprindberg, Castellani; Messrs. Cummings, Patey, Paque, Benedict, Berger, and Ganz. Tickets, 10s. 6d., 5s., and 2s. 6d. To be had at the above Hall, and at Mdlle. Enequist's Residence, 11, Golden Square.

**MR. OBERTHÜR'S MATINEE MUSICALE**, on SATURDAY the 3rd July, at his residence, 14, TALBOT ROAD, Westbourne Park. Mmes. Elvira Behrens, Mdlle. Valdes de Faelus, Herr Reichardt, and Herr Wallenreiter; Signor G. Regondi, Mr. Lazarus, Herr Ries, M. Paque, and Mr. Hallett Sheppard. Tickets, 10s. 6d. each, to be had of Messrs. Schott & Co., 159, Regent Street; Mr. Lonsdale, 36, Old Bond Street; or of Mr. Oberthür.

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MISS BURDETT COUTTS, &c., &c.

**MR. CHARLES FOWLER** (of Torquay) will give his SEVENTH ANNUAL CONCERT, on WEDNESDAY, July 7, 1869, at half-past Two o'clock. Artists—Madame Lemmens Sherrington, Madame Patey-Whytock, Mdlle. Clara Doria, Mdlle. Rosamunda Doria, Miss Baily, Miss Alice Ryall, Mr. Frank Elmore, Mr. Patey. Violin, Mr. W. H. Holmes; violoncello, Signor Pezze; harp, Mr. J. Balair Chatterton; concertina, Signor Giulio Regondi; clarinet, Mr. Lazarus; pianoforte, Mr. Charles Fowler. Conductors—Signor Beignani and M. Francesco Berger. The programme will include Mr. Fowler's celebrated Vocal Sonata, for Soprano voice and Piano, and a new Sonata Trio, for Soprano voice, Violin, and Piano—the vocal parts of which will be sung by Madame Sherrington. Tickets—Stalls, 21 1s.; Reserved Seats, 10s. 6d.—to be had at Ollivier's, 19, Old Bond Street; at the Rooms; or of Mr. Fowler, 126, Sloane Street, S.W.

**MR. EDWARD MURRAY** (Baritone) will sing at the Hall-by-the-Sea Margate, on Saturday, July 3rd (Opening Night); and at the West London Rifle Volunteers' Concert, St. James's Hall, on Wednesday evening, July 7th. All letters respecting Engagements for Provincial Tours, Oratorios, Concerts, &c., to be addressed to the care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, Regent Street, W.

**MOLIQUE'S MESSE SOLENNELLE**, composed for the Church of St. Aloysius, Clarendon Square, will be performed with other works in aid of the above Church and Schools, at ST. GEORGE'S HALL, on THURSDAY AFTERNOON, July 1st, under the direction of Mr. J. F. Barnett. Vocalists—Miss Banks, Miss Palmer, Mr. Vernon-Rigby, and Mr. Lewis Thomas. Violoncello—M. Paque. Pianists—Mr. J. F. Barnett and Herr W. Ganz. Mr. George Cooper will preside at the organ. Tickets, 10s. 6d., 5s., and 3s.; to be had at the Hall, and of the Rev. Alfred Dolman, 49, Clarendon Square, N.W.

**HERR SJÖDEN** (Swedish Harpist) has the honour to announce his FIRST CONCERT, in the HANOVER SQUARE ROOMS, MONDAY, July 5th, to commence at Three o'clock.—112, Park Street, Grosvenor Square.

**MR. STANLEY BETJEMANN** will sing WELLINGTON GUERNSEY's new serenade, "WAKE, LINDA, WAKE," at the Bethoven Rooms, June 26th (THIS DAY).

**MR. WALTER REEVES** will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU," at Hammersmith THIS DAY.

**HERR GANZ** will play his admired Pianoforte Solo, "LA VOGLIA" (Mazurka de Concert), at Mdlle. Enequist's Concert, St. George's Hall, July 3.

**MISS BANKS** will sing PHILOMELE's new song, "FOR LORN I WAIT," at Miss Madeleine Cronin's Concert, Willis's Rooms, June 28th.

**MISS EDITH WYNNE** will sing EISOLDT's new song, "THE SNAPPED THREAD," at Signor Bellini's Concert, Hanover Square Rooms, Wednesday morning, June 30.

**M**DLE. ENEQUIST will sing the celebrated Norwegian "ECHO SONG," and some of her new Swedish National Melodies, at her Concert, Friday next.

**M**R. CHARLES STANTON will sing ASCHER's popular song, "ALICE, WHERE ART THOU?" at the Royal Olympic Theatre, THIS DAY.

**S**IGNOR GUSTAVE GARCIA is open to engagements for Concerts, &c., until the 5th of July, after which date he will sing at the Royal Standard Theatre for Twelve Nights in English Opera, with Mr. Sims Reeves. Communications to be addressed to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, or to Signor Garcia, at his residence, 19, Wellington Road, St. John's Wood.

**M**ADAME MONTSERRAT (Contralto) is open to Engagements for Concerts, Oratorios, &c. For terms and particulars respecting Lessons, address—Madame Montserrat, care of LAMBORN COCK & Co., 63, New Bond Street, W.

**M**ISS THEED respectfully informs the Nobility and Gentry that she continues to give instruction in Singing and the Pianoforte, at her own residence, or at the houses of pupils.—5, Duke Street, Portland Place, W.

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**M**R. CHARLES STANTON (Tenor) is open to engagements for concerts, &c. Address—10, Duke Street, Portland Place, W.

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## JUDAISM IN MUSIC.

(Continued from page 442.)

To branch off in this direction, I must first once more touch especially upon my own personal interest. I just said incidentally that the persecution got up against me by the Jews had not yet been able to estrange from me the public, who everywhere received me warmly. This is correct. But I must now add that this persecution is certainly calculated, if not to close up for me the *paths* to the public, at least to render them so difficult that, in this respect as well as in others, the success of the hostile efforts appears likely to become at length complete. You already find that, after my earlier operas made their way at nearly all the theatres of Germany, where they were given with invariable success, every one of my later works has to contend with a alothful, nay, even an inimically repelling, demeanour in the same theatres; the fact is, my earlier works had forced their way upon the stage before the Jewish agitation commenced, and their success could not be greatly impaired. But now it was said that my new works were written according to the "stupid" theories I had subsequently published; that I had fallen with them from my earlier innocence; and that no living being could listen to my music any more. Now, just as Judaism generally, merely by taking advantage of what is weak and faulty in our system, could strike root among us, the agitation, in this instance, also, quickly found a soil, in which—sufficiently to our discredit—everything is prepared for its final success. In whose hands are our theatres, and what is the tendency pursued in them? On this head I have expressed my opinions both frequently and sufficiently, having, last of all, explained at length, in my long treatise upon *German Art and German Politics*, the widely ramified reasons for the decay of our theatrical art. Do you think that, by so doing, I rendered myself popular in those quarters which were affected by what I said? It is only with the strongest disinclination, as they have shown, that the managements of theatres determine on producing one of my more recent works;\* they might, however, be compelled to do so by the universally favourable bearing of the public towards my operas; how welcome to them must, therefore, be the excuse that my more recent works are so generally opposed in the press, and, moreover, in its most influential organs? Do you not already hear the question thrown out from Paris why any one should consider himself bound to urge the transfer of my operas thither, a most difficult venture even of itself, when my artistic significance is not even recognized in my own country?—This state of things is rendered still more serious by the fact of my really not offering my recent productions to any theatre, but being compelled, on the contrary, to reserve the right of tacking on to my permission, if it happens to be desired, for the representation of a new work, conditions I never before considered necessary—namely, the fulfilment of demands which shall guarantee me a really correct representation of my work.† And with this I now touch upon the serious side of the injury resulting from the admixture of the Jewish element in our matters of art.

In my earlier article preceding this, I showed finally that it was the weakness and impotency of the post-Beethovenian period of our German musical productivity which permitted the admixture of the Jews in it; all those musicians of ours who found in the obliteration of the grand plastic style of Beethoven the ingredients for the preparation of the modern, formless, shallow manner, washed over with a slight, dull coating of apparent solidity, and who went on composing

\* It would not be uninteresting, but, at any rate, characteristic of the state of art-matters among us, where I to expatiate at any length on the system adopted, to my great astonishment, by our two largest theatres, at Berlin and Vienna, towards me, with reference to my *Meistersinger*. In my negotiations with the directors of these two Court Theatres, it required some time before I perceived from the tricks employed by them that not only was it their object not to produce my work themselves but to prevent its being given at other theatres. You will not fail to perceive plainly from this that there is an actual tendency at work here, and that there was evidently real alarm felt at the appearance of a new work by me. Perhaps it may one day amuse you to learn something more about this out of my experiences.

† It was only by my giving up these stipulations, from a feeling of absolute necessary consideration for my publisher, that I was recently able to induce the Theatre Royal, Dresden, to resolve on producing my *Meistersinger*.

in it with heedless complacency, and without life or aspirations, I mentioned as most certainly included in the musical Judaism described by me, no matter the nationality to which they might belong. It is this peculiar set which includes pretty nearly all who compose, and—unfortunately—direct music. I believe that many of them were rendered honestly confused and frightened by my writings on art; it was their honest confusion and perplexity on which the Jews, exasperated at my previous article, seized, for the purpose of immediately cutting short anything like a becoming discussion of my other theoretical theses, as at first there was a remarkable tendency on the part of many honourable German musicians to render such a discussion possible. With the two or three cries already named, this fructifying, explanatory, purifying, and improving investigation and mutual understanding was kept under.—The same weakly spirit lived, however, in consequence of the ravages occasioned by Hegel's philosophy in German heads, so partial to abstract meditation, in this sphere, as well in the sphere, belonging to it, of æsthetics, after Kant's great idea, so cleverly employed by Schiller for establishing æsthetic views of the Beautiful, had been compelled to make way for a wild confused mass of dialectic futilities expressing nothing. But even here I met at first with an inclination, an honest wish, to go into the views laid down in my works on art. The libel on *The Musically Beautiful*, already mentioned, by Dr. Hanslick, of Vienna, having been written for an express purpose, was, with the greatest haste, speedily rendered so famous, that a good-natured and thoroughly blond German æsthetician, Herr Vischer, who, in carrying out a great system had to bother himself with the article, "Music," cannot well be blamed, because, for his convenience and satisfaction, he associated himself with the so highly lauded musical æsthetician of Vienna; for his great work, Herr Vischer confided to the æsthetician this article, of which he confessed he understood nothing.\* Thus, then, Jewish musical beauty was installed in the very heart of a thoroughly German system of æsthetics; this tended to increase the celebrity of its author still more; it was now extravagantly praised in the press, while, on account of its great prolixity, no one ever read it. Under the additional protection, arising from this fresh celebrity, which was, moreover, completely Christian and German, Jewish musical beauty was raised to a perfect dogma. The most peculiar and the most difficult questions in the æsthetics of music, questions on which the greatest philosophers, immediately they wanted to say anything really important had always expressed themselves with conjectural uncertainty, were now taken up by Jews and bamboozled Christians with such assurance that anyone who really wished to think seriously on the subject, and more especially desired to explain the overpowering impression produced upon his mind by Beethoven's music, could not help feeling pretty much as though he were listening to the sale of the Saviour's garments to Jew old-clothesmen at the foot of the cross—a subject on which the celebrated Biblical investigator, David, would probably discourse as cleverly and lucidly as on the Ninth Symphony of Beethoven.

All this was necessarily attended by the further result that when, in opposition to this system, as constantly active as it was unproductive, any attempt was to be made to strengthen the spirit of art, which was languishing more and more, we came not only upon the natural obstacles, which always exist in the way of attempts of this kind, but upon a completely organized opposition, as which alone the elements comprised in it were capable of manifesting themselves. If we appeared dumb and resigned, there was nothing done in the opposite camp that could be considered as will, effort, or productivity; on the contrary, it was precisely the believers in purely Jewish musical beauty who were permitted to do anything, and every new calamity à la Offenbach was allowed to burst over that system of German art, without a soul's stirring; this you will doubtless think "a matter of course." If, however, any one, myself for instance, felt urged, by any encouraging and favourable circumstances, to take in hand artistic resources that offered them—

\* This Herr Vischer himself once told me at Zurich; in what degree the co-operation of Herr Hanslick was personal and immediately participating, is something of which I am ignorant.



selves to me, for the purpose of conducting them to energetic activity, you heard, my dear Madam, the cries this called forth on all sides. On such occasions fire and strength were infused into the community of modern Israel! What struck one more than anything else on such occasion was the contempt, the utterly disrespectful tone inspired, I believe, not only by blind passion, but by the very clear-sighted calculation of its inevitable effect upon the protectors of my enterprises; for who does not at last feel struck by the contemptuous tone universally employed when speaking about the man for whom one shows, before the whole world, genuine reverence and profound confidence? Universally and in every relation which is to be applied to complicated undertakings, there exist the very natural elements of the ill-will felt by the persons not interested (or, also, too deeply interested) in it; how easy a task does it become, thanks to this contemptuous demeanour on the part of the press, for all these persons to make the undertaking appear suspicious even in the eyes of its patrons? Can anything of the sort ever happen in France to a Frenchman who is a favourite of the public, or in Italy to a popular Italian composer? What could happen only to a German in Germany was so new, that we had to begin by searching for the reasons of it. You, my dear Madam, were surprised at it; the persons who are concerned in this dispute, ostensibly about the interests of art, but who have other grounds for opposing undertakings which emanate from me, are not astonished, however, but find everything perfectly natural.\*

The result is, therefore, opposition, more and more resolutely carried out, to every enterprise which could obtain for my works and my labours an influence in matters of theatrical or musical art among us.

Does this mean anything?—I believe it means a great deal; and think that without presumption I may be heard on the subject. That I am entitled to attribute essential significance to my efforts I plainly perceive from the serious pains taken to avoid going into anything I have, at times, felt impelled to publish concerning these topics.

(To be continued).

#### WHEN YOU ARE FAR AWAY.†

The perfumed breath of joyous spring  
Is borne upon the breeze;  
The nightingale and mavis sing  
Once more beneath the trees.  
Each chestnut branch, that blooms above,  
Is white as hawthorn spray;  
But summer is not summer, love,  
When you are far away.

The little brook, that murmurs so  
Melodiously along,  
Laughs lightly where the lilies grow,  
And sings its sweetest song.  
No summer song my heart can move,  
Though other hearts be gay,  
For summer is not summer, love,  
When you are far away.

FRANK STAINFORTH.

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\* You may form a very sufficient notion of this, as well as of the manner in which the persons last mentioned employ the tone generally used in speaking of me for the purpose of stopping any interest shown for the promotion of my undertakings, if you will take the trouble to read through this New Year's number of the *Süddeutsche Presse*, which has just been sent me from Munich. Herr Julius Fröbel there denounces me boldly to the Bavarian Government as the founder of a sect which strives to sweep away the state and religion, all which it proposes to supply by an operahouse, from which to govern the country, besides holding forth a prospect of the gratification of "filthy longings."—Hebbel, now dead, once, when talking to me, characterized the degrading vulgarity peculiar to the Vienna comic actor, Nestroy, by saying that if that person were to smell a rose, the rose must necessarily stink afterwards. How the idea of love, as the founder of society, is conceived in the brain of a man like Julius Fröbel, you here learn with similar effect.—But do you understand how cunningly such things are calculated to excite loathing, when they even cause the person calumniated to turn away from the castigation of the calumniator?

#### THE ABANDONMENT OF THE LEEDS FESTIVAL.

To the Editor of the "Musical World."

SIR,—The numerous inaccuracies which characterize the article in your journal of Saturday last, have decided me, though somewhat unwillingly, to ask a portion of your space for the necessary correction of them. Before doing so, I must express my surprise that the writer of the article in question should have committed so flagrant a breach of journalism as to identify any individual with the \* \* \*, for the purpose of attempting to disparage the statements which were made in that newspaper relative to the abandonment of the Musical Festival. I am prepared to substantiate the truth of those statements in every particular; and many members of the Festival Committee have declared that my "endeavours to be impartial," for which none have given me credit, were wholly successful in the article I penned on "The Abandonment of the Leeds Musical Festival."

The writer in the *Musical World* says that the Royal Agricultural Show to be held in Leeds on the 15th and five following days of July "would neither do good nor harm to the Festival." Really, how very short-sighted, as a business man this writer must be! Of the thousands upon thousands who will visit the show, not one tithe of them will have any direct interest in agriculture, *per se*; and I will venture to assert that nearly every merchant, manufacturer, and tradesman in this district will not only attend the show, but will have his house filled with visitors of the same class as himself, who will come to see the Exhibition. Already some thousands of pounds have been subscribed towards the expenses of the Royal Agricultural Society's visit, by Leeds' residents—not "Sturdy yeomen," but *town's* people; and even more money is yet required. I am told that the dulness of trade, as a reason for abandoning the Festival, "is as fallacious as the other," because, "with the exception of the cloth business, all other trades are fully employed." Were this statement correct, the very fact that the cloth business—the staple trade of the district—is at a low ebb, shows unmistakably the force of this second "reason" for abandoning the Festival. The italicized contradiction to the third reason, I can only attribute to a gross mistake. The *Musical World* writer says: "The argument that exorbitant demands were made by vocalists is sheer twaddle. No vocalist was ever written to." I leave this with the bare assertion that both Madame Clara Novello and Mr. Sims Reeves were communicated with at the request of the committee. The former declined to sing again in public.

Passing over the remark—not a very complimentary or truthful one—respecting the Honorary Secretary's work, I will touch, as briefly as possible, on the "reason" which your contributor believes "to be the long and short of the whole business,"—viz., the difference of opinion between the committee and the chorus-master respecting the selection of the chorus. Of this I am convinced that if you, Mr. Editor, were in possession of the facts immediately connected with this chorus question, you would, in accordance with the liberal views respecting Art, so often enunciated in the *Musical World*, entirely agree with the committee in the stand they have taken to prevent the practice of anything like tyranny and persecution towards the members of the oldest and most flourishing musical society in Leeds. In 1851, the \* \* \* was established, and Mr. — was appointed its honorary conductor. From that time to the present it has continued to hold regular practice-meetings; and for some years, when no other Leeds musical society was in existence, it produced in public complete works of the great masters, which had never before been heard in Leeds. The advancement of Art has been its aim from the first; and the records of musical doings in Leeds during the past ten years will prove that the society has not been unsuccessful in this respect. At the present time, the society numbers about 180 members, eighty of whom belong to the first class or division, and, under the name of "The \* \* \*," have established for themselves a high reputation. Mr. Henry Smart has twice conducted this choir in public, and his opinion of it—consciousness, as everybody knows it must be, is thus expressed:—"A finer body of voices I never wish to have under my control. I could do anything with it." Mr. — and his friends have, I have heard, long been desirous to see the society to which this excellent choir belongs, utterly extinguished, and, as a means to this end, he sought to have the selection of the Festival chorus, so that he might exclude from it the majority of the Leeds Concert Choir. The committee were made acquainted with this design, and were also furnished with some particulars respecting the rejection of several most excellent Leeds chorus singers for the Festival in 1858, without any valid reason. They therefore determined that the Festival and the cause of music should not suffer through the personal prejudices of one man, which would inevitably have resulted had they allowed Mr. — the power to reject what chorus singers he pleased. "And the committee acted very properly in so doing." Independently of the Leeds singers, there was also the question of the Bradford chorus, which the writer in the *Musical World* never touched upon. Can any reason be given why Bradford chorus singers should not be engaged for the Leeds Festival, in equal proportion to choralests from Halifax, Huddersfield, and Sheffield? I am at a loss to divine any cause for their rejection, except upon personal grounds; and I will never cease exerting what influence I may possess to prevent any such prejudices interfering with the success of a Leeds Musical Festival. The question at issue, then, is not between Mr. — and Mr. —, for the former gentleman has never uttered a single word in the matter—but entirely turns upon the point whether the committee (amateurs and gentlemen of the highest position

in the town) are to be frustrated in their honest endeavours to see that fair play is dealt out to all parties, by one who is characterized even by his partizans, in terms \* \* \* \* \*

In conclusion, allow me to correct the figures which appeared in your last number. The sum handed over to the Leeds Infirmary by the Festival Committee, in 1858, was £2,000, not £1,000; and the Town Hall has cost upwards of £120,000, not £70,000.—I am, &c,

Leeds, May 29th, 1861.

THE EDITOR \* \* \* \* \*

[Better late than never. The foregoing interesting letter must have been mislaid during the removal of papers from one office to another, and the occlusion of portals previously patulous.—A. S. SILENT.]

### MADAME ARABELLA GODDARD'S PIANOFORTE RECITALS.

(From the "Morning Star," June 21.)

The third and last of these unprecedentedly remarkable performances was given on Thursday afternoon, and, notwithstanding the deplorable state of the weather, was crowded to the doors. We regret that the want of space prevents the reproduction of the programme *in extenso*, in order that it might be seen how steadily Madame Goddard has adhered to her original purpose of making these three recitals fairly represent the less known writings of both old and new masters who deserve the attention of genuine students; but the mention of one or two out of many works by Bach, Scarlatti, Handel, Mendelssohn, Thalberg, and others, will indicate to amateurs the nature of the performances. The most important of several previously unknown works produced was a fantasia by Friedemann Bach, eldest son of J. S. Bach, a piece which has never yet been printed, so that it was from a manuscript copy that Madame Goddard gave the first performance on record of this most interesting work, which deserves the more classical name of sonata quite as much as any of Mozart's famous pieces included under that title, but for the drawback that it begins in E minor and ends in A major. A brief *moderato* in the former key leads to an *allegretto* in E major, the theme of which is highly suggestive of the *aria*, "O cara armonia," in *Il Flauto Magico*. The *andante* in A minor is a short but very engaging movement, and the *rondo finale* is built upon an extremely vivacious subject, demanding, as it received, exquisite nicety in the player to give it due piquancy of effect. Madame Goddard's performance was enough to make the most cynical hearer break out into praise, and was received with enthusiasm by the not cynical, but certainly critical audience assembled. Madame Goddard also brought forward Clementi's Op. 50, a justly styled grand sonata—the most remarkable portion of which is the *adagio* in A minor, with *canone* on the fifth below, a movement of very exceptional beauty as well as of scholarly interest. Of the four "studies" performed, mention must necessarily be made of that by Thalberg in E flat, consisting principally of ascending passages of arpeggios, for both hands, *staccato* and *leggerissimo*. Madame Goddard's manner of executing this immensely difficult, and, as played by her, most elegant composition was so infinitely agile and graceful as to take even her accustomed auditors by surprise, and excite a demand for its repetition, too emphatic to be resisted. A romance in E flat, by Professor Bennett (No. 2, Op. 14), was also very warmly applauded. The recalls awarded were quite too numerous to be chronicled in detail.

Somewhat more prominence than usual was given to the vocal performances. Miss Annie Edmonds sang two songs (by Weber and Sullivan) with her accustomed efficiency; and Mdlle. Chamerovzow, a young *débutante* of rare promise, made her first public appearance on this occasion. Mdlle. Chamerovzow has a sweet and naturally sympathetic soprano voice, to which she unites an emotional power very unusual for so young an artist. She is an ex-pupil of M. F. Delsarte, of Paris, by whom she has evidently been most carefully taught. Her first piece, Lully's pathetic and difficult *réverie*, "Revenez Amour," was given in a style so finished and with an expression so appropriate as to create a marked impression in her favour, which was fully confirmed by her no less excellent delivery of the simple old English ballad which she sang (to her own accompaniment) upon her second entry.

(From the "Sunday Times," June 20.)

The third, and—would it were not—the last of these interesting and instructive concerts took place in St. James's Hall, on Thursday afternoon. We thought the first programme good, but the second was better; the third best of all. It hardly seems likely that the progression could be kept up through another series, but we should be well content to remain a long while

on the table-land of Thursday's scheme. Will not our excellent pioneer pianist keep us there even for a little? But our business is retrospective. The programme opened with Clementi's grand sonata, in A major (No. 1, Op. 50), dedicated to the composer's distinguished countryman, Cherubini, and one of the best of his many similar works. Somewhat dry in the first movement (Clementi is generally dry somewhere), the composer makes ample amends in the *adagio* and *finale*. Both are full of earnest feeling, the one pathetic, the other joyous; while in neither is the flow of sentiment checked by the interpolated canons of which the master was so fond. The canon on the fourth below in the *adagio* is a masterpiece, and the two brief examples in the *finale* are vigorous and healthy. We thank Madame Goddard for letting Clementi be once more heard. Four studies came after the sonata. No. 1, by Ferdinand Ries (Beethoven's Ries—he who was commissioned to sell the fugue, Op. 106, as a "brilliant pianoforte piece"), is a capital example, worth disinterring. No. 2, a charming *moderato e placido*, in A flat major, does honour to the graceful fancy and admirable musicianship of Mr. Cipriani Potter. No. 3, an *allegretto* by Thalberg, not included in his published collection, is a brilliant study in *arpeggio staccato*, full of charming effects. Worthy of the foregoing is Moscheles' *allegro marcato*, in C minor, styled "Le Combat des Démones." All these works, so diverse in style and in demand upon the executant, were given to absolute perfection; the greatest "hit" being made, however, by Thalberg's *allegretto*, which was encored with enthusiasm. Well it might have been, for such delicate playing of such difficult *staccato* passages is heard only now and then in a lifetime. After the four studies came four fugues, commencing with an admirable Scarlatti, in D minor, which has all the melodic flow of Sebastian Bach, who furnished the second example (in D major, with prelude). The third fugue was the second of Handel's harpsichord six, and the last, Mendelssohn's in B minor, with prelude. Madame Goddard's fugue playing has long been famous, and to her skill in this department the best of our organists have paid willing homage. It is unnecessary, therefore, to descant upon her performance in this instance. Enough that she must have made the structure of each work clear to the dullest and least-informed hearer.

The second part began with a so-called Grand Fantasia (MS.), the work of W. Friedemann, eldest of John Sebastian Bach's twenty children. Friedemann was not only the eldest but the cleverest, as his fantasia goes far to prove. It is a pity, therefore, that idleness kept him from doing justice to the great gifts with which he was endowed and of which his illustrious father was so proud. He did something, however; and what he was as a contrapuntist appears in his elaborate organ fugues; while the richness of his fancy may be estimated from the work played on Thursday. The fantasia has, probably, never been heard in public since its composer's death, if at all; but, in justice, it should be often heard for the future. Each of its four movements is masterly, and the work, as a whole, belongs to the highest class. It was a labour of love for Madame Goddard to play it, and under no circumstances could the fantasia have been more successfully introduced. The remaining pieces in the programme were W. S. Bennett's exquisitely graceful and melodious Romance, in E flat (Op. 14), Schubert's Impromptu in E flat, Field's *Nocturne*, in A flat, and Chopin's *Valse*, in the same key. How such comparative trifles—some of them bristling with difficulties, nevertheless—were played we need not be careful to say. As on former occasions, the audience comprised the *élite* of the musical world, by whom the gifted performer was several times recalled and heartily cheered.

Miss Edmonds again sang some songs tastefully, as did, also, a young *débutante*, Mdlle. Chamerovzow.

(From the "Observer," May 20.)

The third and last of this accomplished lady's pianoforte performances was the most interesting, most successful, and best attended of the series. A completely unknown fantasia, by Wilhelm Friedemann Bach, eldest son of Johann Sebastian, was brought forward by Madame Goddard, and must have been to every one present a new revelation of the unacknowledged talent of a really great musician. This fantasia, indeed, is not only quite beyond the average excellence of Friedemann Bach's efforts, but it is also beyond the age in which he lived and worked. If Madame Goddard had done nothing more in her just concluded recitals than introduce this fantasia, she would deserve our lasting gratitude. But she has done much more, as last Thursday's programme abundantly showed. The unusual words, "first time," indeed, were appended to more than half the pieces selected for performance. The four studies, for instance, by Ries, Cipriani Potter, Thalberg, and Moscheles, were all highly



interesting, the last referred to, known as the "Combat des Démon," and Thalberg's in E flat being especially remarkable. With such bright delicacy was the piece of the Viennese pianist played, that it was vociferously encored. Clementi's sonata in A (a grand composition); four fugues, including Mendelssohn's in B minor; a deliciously fresh and delicate romance by Dr. Bennett in E flat; Schubert's impromptu in the same key, and some smaller piano pieces, interspersed with songs by Mdlle. Chamerovzow and Miss Annie Edmonds, made up a most interesting and valuable programme. We trust that Madame Goddard will extend or repeat the series.

(From the "Daily News," June 22.)

The series of these highly interesting performances was concluded last week. The programme on each occasion has brought forward some of the finest productions of pianoforte music of the old and modern schools—most of the specimens having been either given for the first time in public, or revived after very long neglect. The selections have included pieces in all styles, from the grandeur and learning of Bach and Handel to the elaborate difficulties of Chopin and Thalberg, comprising specimens of most of the intermediate great composers for the pianoforte. At her third and concluding performance Madame Goddard brought forward for the first time a fantasia by Wilhelm Friedemann Bach. This piece, which has never yet been published, is divided into four movements, each of which contains passages, of alternate grand power and quaint antique grace, worthy even of the great old Sebastian himself, whose eldest son and best pupil the composer was. The piece was heard with great delight by the audience, on whom its intrinsic beauties and their admirable interpretation produced a marked impression. As it is impossible to specify the thirteen other performances of Madame Goddard on the same occasion, we must say briefly that in all, her highly cultivated powers, thorough preparation, and earnest study were admirably manifested. Some vocal pieces were effectively sung by Miss Annie Edmonds and Miss Chamerovzow; the latter a young *débutante*, who was favourably received on her first appearance. Mr. Benedict was the accompanist.

(From the "Daily Telegraph," June 22.)

Madame Arabella Goddard's recitals have been the most interesting feature of the present musical season. In our notice of the first of the too-short series we drew attention to the speciality of these excellent programmes, the majority of the pieces in which are unknown, both to concert-givers and to amateur pianists. The second recital was marked by an admirable sonata, in B flat, of Dussek's, by Hummel's really "grand" sonata, in D, a noble creation, and by noteworthy fugues of Eberlin and Sebastian Bach, among many equally interesting selections; while the third, which attracted on Thursday a remarkably distinguished audience to St. James's Hall, comprised a fantasia by Friedemann Bach, eldest son of the great John Sebastian, which, there is good reason for believing, had never before been performed in public, at least in England. Astonishment at so very grand a work being hidden away from human ken for so many years gives way to admiration of the extremely modern character of the fantasia. There is, it is true, much of Mozart's grace about it; but there are also indications of the deeper thought and intenser emotions which we take to be specially characteristic of the music of the present century. We may now be sure that—thanks to Madame Arabella Goddard—a work which raises Friedemann Bach to a higher place than he has yet occupied in general esteem, will not be allowed to fall again into desuetude. An exquisite Romance, in E, by Professor Sterndale Bennett, Clementi's fine sonata, in A, four fugues by Scarlatti, Bach, Handel, and Mendelssohn, and four studies by Ferdinand Ries, Potter, Thalberg, and Moscheles, together with several smaller pieces, made up a programme that, with all its richness, provoked appetite rather than satiety. Thalberg's study, in E flat, played *leggierissimo staccato*, excited the audience to a pitch rarely witnessed at a morning concert. Madame Goddard (who had to repeat this study) was aided by Miss Edmonds and Mdlle. Chamerovzow, whose songs were accompanied by Mr. Benedict—with his never-failing skill (the last excepted, in which Mdlle. Chamerovzow accompanied herself).

BADEN.—Rossini's *Stabat Mater* has been performed in the Kursaal by the artists who sang in his *Messe Solennelle*. Among them were Meedames Kraus, Rosello, MM. Steller, Palermi, and Zimelli.

## CHRISTINE NILSSON'S, "OPHELIA."

(From the "Morning Star.")

All such discussions, however, are of minor importance with Mdlle. Nilsson in the part of Ophelia. The composer has written a *scena* which, whatever its intrinsic merits, is really great in its results as it is delivered by this exquisite artist. There is very little that is technical or traditional in Mdlle. Nilsson's performance. She discards the lackadaisical set look to which the distraught Ophelia of the English stage has for centuries adhered. She does not, as other Ophelias, infuse distinctly into her maniac merriment a discernible sadness. She trusts to her own natural and mobile countenance, unchanged except by the passing sense of the language which the distracted maiden utters, and marks the madness with what we take to be extraordinary truth, rather by waywardness, by susceptibility to physical weakness, and by sudden jerks of delivery than by any uniform carriage which, according to the rules of the stage, denote being mad.

Whether art is better than nature; wherein art is, and wherein it must not be, nature; and how far the effects of nature are attainable without the devices of art—these are questions which critics both learned and popular will always discuss. Londoners are said to like *cocculus indicus* in their beer, brandy in their sherry, alum in their bread, and chicory in their coffee; such is the hold of art, even when very false, on cultivated tastes. There are opera-goers who will make comparisons into which we cannot enter, and missing in Mdlle. Nilsson the tricks of the stage, will find a certain amateurishness in her rendering of the great scene. Without attempting to decide upon one representation, a question which no doubt, has its difficulties, we must say that Mdlle. Nilsson appears to have devoted her fine, subtle, intensely perceptive nature to the imitation of nature rather than the fabrication of art, and that, by means of a lovely and intellectual face, the most refined and very powerful singing, and absolute absorption in a wild and various character, she has succeeded in presenting an Ophelia at once real and poetic to a degree never previously conceived by any representative of the part.

Nothing is more common than to read in novels of young ladies suddenly smitten, or permanently haunted, by the ambition to play Ophelia; but nothing is so uncommon as to see a lady on the stage who makes anything unusual of the part. Mdlle. Nilsson is the one of a thousand. As she is seen floating down the willow-shaded, lily-laden stream, it is the true Ophelia whom every spectator mourns. The idea of the librettist is exceedingly poetical. He supposes that Ophelia imagines Hamlet at last to be coming to her. "I'll punish him," she says, "for tarrying so long. Ye syrens fair! I'll e'en conceal myself among ye." And it is with this quaint conceit—a pretty "document in madness"—that the fair girl floats dreamily from amongst the reeds, singing her death song. To do justice to such a conception an actress must be bodily and mentally of ethereal mould; and "the fair Ophelia" of Saturday night seemed fit company for the nymphs into whose midst she was borne along the stream, as if by the balmy breath of her own sweet singing.

## ROYAL ITALIAN OPERA.

The promised Italian adaptation of M. Ambroise Thomas's *Hamlet* was produced on Saturday night before a crowded audience, with great and merited success. The principal characters were sustained by Mdlle. Christine Nilsson, whose representation of the madness and death of Ophelia justified all that has been said in its praise, and who was three times enthusiastically called forward at the end; Mr. Santley, whose performance of Hamlet has raised him even higher than he stood before in public estimation; Mdlle. Sinico (the Queen), Signor Bagagiolo, (the King), Signor Corsi (Laertes), Signor Tagliacico (Horatio), and Signor Ciampi (the Ghost). Signor Arditi directed the orchestra; and, on the whole, a more efficient first performance has seldom been heard even at the Royal Italian Opera.

*Hamlet* was repeated on Monday and Thursday; *Il Barbiere* was given on Tuesday; and *La Figlia del Reggimento* (first time) last night. To-night, *Faust e Margherita*. More next week.

PESTH.—Not long ago, a certain Herr Feri Kletzer gave a concert at Vienna, and Herr Herbeck officiated, or rather tried to officiate, as conductor. But Herr Herbeck was compelled to lay down his conducting stick because it was impossible to keep Herr Feri Kletzer, who announces himself as a "*virtuoso* on the violoncello," and the orchestra together, in anything like time. A similar "phenomenon," as Herr R. Wagner would call it, occurred again at Lindner's concert here. Yet upon the cards of admission, Herr Feri Kletzer had thought fit to have a notice printed, inviting the public to be sure and come that he might have an opportunity of "giving them proofs of the great degree of artistic proficiency to which he had attained." Two or three years ago, Herr Feri Kletzer published a series of letters from abroad, and those letters were translated in the *Musical World*. Their style was peculiar, and the statements contained in them proved that Herr Feri Kletzer was either a most eminent artist and a most ill-used man, or—quite the contrary. The recent concerts in which he appeared here and at Vienna no longer admit a doubt as to which he was.

## LINCOLN CHORAL FESTIVAL.

(Abridged from the "Guardian," June 23.)

On Thursday last a festival of parochial choirs was held for the first time at Lincoln Cathedral, in which so large a force has probably not been assembled for centuries, or a more imposing procession than that which formed in the Chapter-house, entered the glorious Minster since the days when "the laity in every diocese, with the clergy at their head, were obliged annually to repair to the cathedral in solemn procession, with banner and cross carried before them, and that on some day in Whitsun week." Nor is it easy to mention any English cathedral where such meetings might be held with greater splendour and effect, although in using the conditional mood we are reminded of certain drawbacks in the present arrangements which prevent a choral festival at Lincoln from being entirely successful. As at Peterborough, Salisbury, &c, the nave and choir are separated into two churches by a rood-screen at the intersection of the transepts, upon which screen the organ is placed. This blockade or barricade (which, as it existed some years ago at St. Paul's Cathedral, was not unreasonably supposed by an Eastern prince to be the object of worship), effectually severing nave and choir, the former in the instances mentioned can only be used on these occasions, the choirs remaining deserted. Not to dwell on the ecclesiastical impropriety thus committed, it is obviously impossible that the organist playing at the keyboard on the east side of an instrument so placed can hear a chorus he is supposed to accompany on the west side of it. This fact is said to have been explained, by the musical authorities, to the Dean and Chapter, and a set of manuals at the side of the organ (as at Peterborough) suggested; but the suggestion was not carried out. The organist, in consequence, having to accompany singers he could neither see nor hear, was frequently compelled to play *staccato* (always objectionable) in order that the choirs might occasionally hear him, and that he might occasionally catch the echoes of their voices. Mr. Young, organist of Lincoln Cathedral who accompanied, and Mr. W. Young (formerly of the Durham choir, at present at Manchester, where he is known as a composer of several well-written part-songs), who conducted from the organ screen, spared no efforts under the circumstances in which they were placed; and when we add that the unaccompanied music alone was satisfactory, it will be perceived that no blame can attach to the organist.

The weather being unpropitious, doubtless prevented many persons from attending the Festival. The nave, however, was full—some 4,000 persons must have been present, and the cathedral could hardly have looked more magnificent under a brighter sky.

The interior is less striking than that of half a dozen which could be mentioned. The chief defect is want of height; and besides the eyeshore of the organ screen, intercepting the view from east to west, the whole of the walls and arches, including the exquisite Purbeck marble columns, are covered with a frightful coating of yellow-wash. But the beauty of the architectural details cannot be overstated, and to a person passing from the Early English western entrance to the highly decorated work at the east end, this beauty seems to be heightened, in a kind of gradual *crescendo*, the acmé of interest being attained in the "Presbytery" or "Angel Choir" (behind the altar), where the triforium has two arches in each bay, and each arch is subdivided into two; the rich capitals of the shafts, the leafed ornaments between them, the many figures of angels (hence the popular name of this part of the edifice), and the exquisite proportions combining to render the Angel Choir a triumph of architectural fancy and skill. Lastly, another feature may be mentioned—the thoroughly English character of its styles of architecture.

And we are pleased to add that the music at the first choral festival held in this masterpiece of English architecture was also English. Only one festival service took place—at 3 p.m., the forenoon being devoted to rehearsal. Having assembled and robed in the Chapter-house—celebrated for its central pillar of ten fluted columns of Purbeck marble, and earlier in date than the Chapter-houses of similar form at York, Wells, and Salisbury—the clergy and singers marched in procession through the choir to the eastern end of the nave. The Bishop sat on the north or Precentor's side, and the Dean on his own or south side. The Sub-Dean sat next these dignitaries, and westwards the soprano singers, who extended to nearly the centre of the nave. Behind were ranged the altos, tenors, and basses. The corporation sat in the south, and the surpliced clergy in the north transept. The side aisles were reserved for ladies. The scene, as witnessed from the organ screen before service commenced, was unusually grand. The internal arrangements were admirable, owing in a great measure to a plan novel on these occasions, of some twenty-five "stewards," assisting the singers and others to their places. The hymn before service by Rev. S. Medley, 1789, "The Saviour lives," was sung to a tune in triple time by Mr. H. S. Irons, organist of Southwell. The *Preces* were intoned by the Rev. G. P. Harvey, Minor Canon of the Cathedral and secretary to the Diocesan Choral Union, whose excellent intonation was the subject of

general remark. The First Lesson was read by Rev. J. Mansell, and the Second Lesson by Rev. J. S. Gibney, Minor Canons. The Psalm of the day was chanted to Turner, and at verse 37 Felton, printed respectively in G and in C minor, but taken in A and in D minor. The chanting was tolerably steady in the major, but sadly flat in the minor chant, and the pointing was that by Mr. Young, in use at the Cathedral. This system is according to sense, not syllables, and, with the exception of unnecessary emphasis on certain unimportant prepositions, is a division of words to be commended. The "Magnificat" was chanted to Dupuis, in G, and the "Nunc Dimittis" to Barnby, in F, both "singles," and the latter, suitable and melodious. The anthem, "O Lord, Thou art great and glorious," composed for this Festival by Mr. Young, organist of the Cathedral, evinces artistic feeling and knowledge of effect. The organ part is frequently independent, and the last page contains some very good writing. It may be added that the score copy of this anthem is printed by Messrs. Novello, Ewer, & Co., in unusually clear type. The hymn before the sermon, "Jerusalem, thou city fair and high" ("Jerusalem, du hochgebaute Stadt," A.D. 1634), was sung to the original tune, said to be by Melchior Frank, first published at Erfurt, in 1663. We cannot think that Frank would have approved of each verse of his *chorale* being given in a different manner from its precursor—the second by trebles and second trebles only. The effect was disastrous, as the male portion of the congregation (and therein especially the clergy) continued to sing the melody an octave lower, producing consecutive octaves throughout. But in the third verse, assigned exclusively to the men, the trebles of the congregation avenged themselves, by singing their part lustily an octave higher, thus marring any effect of contrast intended to be produced. The fourth verse was by far the most effective, being steadily sung in full harmony without organ. The sermon, preached by the Bishop of the diocese, has since been published. His Lordship's text was Col. iii. 16. The concluding hymn was "Saviour, again to Thy blest Name," by Rev. J. Ellerton. The tune, by Rev. R. F. Smith, Minor Canon of Southwell, does the composer credit, although the omission of an unnecessary *appoggiatura*, on the chord of the dominant, at the end of the second line, which causes the monosyllable, always occurring there, to be sung to two notes, would be an improvement. The penultimate verse, without accompaniment, was admirably given. At the conclusion of the service, Beethoven's "Hallelujah" (*Mount of Olives*) was played by Mr. Young. Great credit is due to the choir-master of the Lincoln Choral Union, Mr. James Smith—formerly connected with the Chew Magna Choral Union—who conducted from a desk towards the centre of the nave.

The number of choirs was about 60, and of voices about 830. The collection after the sermon amounted to £56 16s. 10d. H. S. O.

## STATE CONCERT.

By command of the Queen a State Concert was given on Thursday evening at Buckingham Palace, to which a party of nearly 800 was invited. The Prince and Princess of Wales, with the members of the Royal Family, the Viceroy of Egypt, Prince Tussoon Pasha, conducted by Viscount Sydney (the Lord Chamberlain), and attended by the Ladies and Gentlemen in Waiting, entered the saloon at twenty minutes past ten o'clock, when the concert began. This was the inviting bill of fare prepared for the "800":—

Overture, "Jubilee"—C. M. Von Weber.  
 Graduale, "Quod, quod in orbe"—Hummel.  
 Terzetto, "Gual se ti sfuggi un moto" (Lucresia Borgia)—Donizetti: Madame Monbelli, Signor Bettini, and Mr. Santley.  
 Aria, "Va, dit elle" (Robert le Diable)—Meyerbeer: Mdle. Christine Nilsson.  
 Duoetto, "Quis est homo" (Stabat Mater)—Rossini: Mdmes. Adeline Patti and Trebelli-Bettini.  
 Aria, "Una voce poco fa" (Il Barbiere)—Rossini: Mdme. Monbelli.  
 Duo and Chorus, "I waited for the Lord" (Lobgesang)—Mendelssohn: Mdles. Tietjens and Christine Nilsson.  
 Aria, "Nobil Signor" (Les Huguenots)—Meyerbeer: Mdme. Trebelli-Bettini.  
 Romanza, "La Mandolinata"—Polidoro: Signor Gardoni.  
 Air, "Crucifixus" (Messe Solennelle), Rossini: Mdle. Tietjens.  
 Duo, "Per valli, per boschi"—Bianchini: Mdme. Trebelli-Bettini and Signor Bettini.  
 Swedish Air: Mdle. Christine Nilsson.  
 Quartett, "God is a Spirit" (The Woman of Samaria)—Prof. W. S. Bennett (unaccompanied): Mdle. Tietjens and Mdme. Trebelli-Bettini, Signor Gardoni and Mr. Santley.  
 "Valse Ariete" (Mirella)—Gounod: Mdme. Adeline Patti.  
 Trio and Chorus, "Hearts feel that love thee" (Athalie) Mendelssohn: Mdle. Christine Nilsson, Mdle. Trebelli-Bettini and Mdle. Tietjens.  
 Chorus, "Gli 'Inferna il cor" (Il Sergallo)—Mozart.  
 Finale, "God Save the Queen."

Conductor—Mr. W. G. Cusins.

The band and chorus (consisting of upwards of 160 performers) were selected from the Royal Italian Opera, the Philharmonic and Sacred Harmonic Societies, and Her Majesty's private band. The concert was under the direction of Mr. Anderson.

ALEXANDRIA.—The Viceroy has bought the Zizinia Theatre for 700,000 francs, and made a present of it to the town.



*Enquire of DUNCAN DAVISON & Co., 214, Regent Street, W.*

## DEATH.

On the 14th inst., at Berlin, Herr LEOPOLD GANZ, *Concertmeister* to His Majesty the King of Prussia, aged 62.

### TO CORRESPONDENTS.

The number of the *Munician* left at our office this week was that for September 1, 1868 (*Choirmaster and Organist*).

NOTICE.

*The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.*

**TO ADVERTISERS.**—*The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on deliveru.*

*\* \* Owing to pressure upon our space, we are compelled to hold over notices of the excellent Concerts given by Signor Arditì and Herr Ganz.*

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**MUSIC RECEIVED FOR REVIEW.**

CRAMER & Co.—"If thou wert as the Moonlight," duet, by A. McCarroll,  
ROBERT COCKS & Co.—"Mary Magdelene," No. 1 of Scripture narratives by Sidoré.

The Musical World.

LONDON, SATURDAY, JUNE 26, 1869.

THE *MASS* AND ITS CRITICS.

HERR RICHARD WAGNER asserts, in the outburst of "envy, hatred, and all uncharitableness" now being translated in our columns, that the English reject his music because their religion is mainly that of the Old Testament. Whether Herr Wagner would have us remember that those whose religion is entirely that of the Old Testament rejected another great Reformer, it boots not to enquire. He may, however, have given us a clue to certain opinions about Rossini's Mass, lately enunciated in England and America. Some of us are Jews; about that there can be no mistake, if, as Herr Wagner believes, Judaism is narrow, bigoted, and unscrupulous. We have our own *Leviticus*, full of minute regulations, interspersed with threats of death against transgressors; and our own *Talmud*, equally full of extravagances in which we devoutly believe. Woe to the man who runs a tilt against our creed, or presumes to do a thing without taking the measure of our opinions! Be he what he may, we have only one cry:—"Crucify him."

The foregoing has been illustrated in the case of Rossini's last work. The "Jews" have tested the Solemn Mass by their narrow canons of art, and found it wanting. No other result was possible. Why did Rossini attempt sacred music, not having before his eyes the fear of those who guard its orthodoxy? He, a secularist, a composer of operas, how should he be able to soar to that higher region where dwells the genius of his art in its noblest form? The attempt was a pre-ordained failure. Rossini, apprenticed to a cathedral organist, or a writer of anthems, might, perhaps, have equalled Boyce, and distantly reflected Croft. As it is, a self-elected jury cannot take long to decide that he knows nothing of religious music, and that his rash hand has clothed sacred subjects

with a secular dress. So the old cry, shouted in the ears of Rossini living, is shouted over the grave of Rossini dead, and we are told that the concert-room has been dragged into the church—or *vice versa*.

How absurd is all this to anybody with courage enough to look the bogey of orthodox religious music fairly in the face! Let us be open, and ask the "Jews" whence they derive the authority of their standard, and what claim they have to excommunicate all works not formed upon a certain model. Such questions will perhaps startle them as much as doubts of sacramental efficacy would horrify a ritualist, or a suggestion that the "Venite" might be set to music without a cataclysm would shock the editor of a certain diminutive contemporary. Nevertheless, they ought to be put—even in full view of the loveliness of Gregorianism, and the soul-moving strains of the average cathedral anthem. Is it not time to have done with the narrowness which once tabooed certain chords and progressions as irreligious, and still bars the church door against effects which would give to church music attractiveness and beauty by no means superfluous? For ourselves, we judge the *Mass*, not by conformity or nonconformity to accepted standards, but by its power to excite feelings in harmony with the subject it illustrates. Does the "Kyrie" suggest earnest entreaty?—does the "Gloria" call forth joy and gratitude?—are the ideas of the "Credo" vividly brought out?—are the noble ascriptions of the "Sanctus" and the final prayer for peace, adequately expressed? If so—the music in each case enforcing the meaning of the words—that is enough, and we need not trouble ourselves a bit about its lack of harmony with anything else. As a matter of fact, very few do so trouble themselves. The many happily judge without reference to standards; and as they carried the *Stabat* through the fiercest opposition of our friends, the "Jews," so will they carry the *Solemn Mass*.

But the work has also had critics who take up another line of assault; who are seemingly without the ability to recognize genius, or the self-distrust which would check the assertions of their own opinions against those of everybody else; who can assail the memory of an illustrious man over his newly-closed grave, and do so with all the rhetorical emphasis of Billingsgate. "Are there such?"—asks incredulity. If not, how came the following summary of Rossini's art life into print:—

"When he (Rossini) took to writing for the Church and his own pleasure he abandoned the style by which he gained the suffrages of Europe; he left off adapting Sicilian, Russian, Haydn's and other beautiful airs, to Italian opera texts, whereby he was accredited as a great melodist; he ceased writing accompaniments, that have served as frames for singing masters to train their flourishes upon for nearly sixty years, whence he is believed to have composed most effectively for singers; and he sought to fathom the resources of harmony, but brought only slime and impurity from his divings. To be sincere, a man must be natural; and to be natural in his productions, an artist must set down what springs up most congenially within himself, irrespective of convention and even of successful precedent. For the honour of the *maestro* (the word is accepted in a different sense from master), I hope that he was natural when he wrote *Il Barbiere*, and that his nature was corrupted by the ease and affluence of his last forty years. There are folks, nay, musicians, who take great pleasure in the square cut cantilenas, the calculated vocal effects, the crawling harmonies which wail up and down like wind in a chimney and are entangled like gentles in a fishing-box or mites in a cheese, the violent modulations, and the percussive instrumentation, of Rossini's style in his period of richness, indolence, and obesity; to these my views must appear to be as highly presumptuous as they are remotely opposite to their own."

Poor Rossini!—poor impostor! And yet this miserable pretender wrote, among other things, *Guillaume Tell*—remembering which, if nothing else, we forget even the existence of his assailants.

THADDEUS EGG.



## MR. BENEDICT'S CONCERT.

During thirty-three years past this has been an event in our musical season; and its recurrence on Wednesday was welcome to a fashionable audience, which crammed St. James's Hall. Mr. Benedict's high acquirements, both as theorist and pianist, and his many important compositions place him among the most distinguished musicians of the day—while his long career has earned great and general esteem, personal as well as professional. As a pupil of Weber, Mr. Benedict learned not only the art of composition for the stage and chamber, but also acquired skill as a solo pianist, which might alone have sufficed to render him eminent. Some admirable illustrations of these different capacities were given by Mr. Benedict at his concert, the most important being the *andante* and *finale* from a sonata for piano and violin (Op. 88), published about a year ago. This work is laid out on the grandest scale, each movement being developed with an amplitude of treatment and a variety of resource denoting the sound and earnest musical thinker and the practised master. It abounds in brilliant *bravura* passages for both instruments; the capabilities of each being exhibited with the skill of one who knows each thoroughly. In the execution of the two movements specified, Mr. Benedict was associated with Madame Norman-Neruda; and the result was perfection. The beautiful air, "Father whose blessing" (from *St. Cecilia*), was expressively sung by Madame Patey; and the programme also included a new ballad, "Little Willie," likewise by Mr. Benedict; besides a duet for piano and harp (on subjects from *Faust*), performed by himself and Mr. J. Thomas. It must be admitted that the concert-giver was modest in drawing on his own resources for a programme which contained more than fifty pieces. This number will give some idea of the length and variety of an entertainment for which the doors were opened at 12-30, and carriages were ordered at 6—the concert not terminating until past 6.30. Under these circumstances we may well be exempted from commenting on every item, most of the pieces, indeed, being familiar to the public. Besides many eminent concert vocalists, nearly all the principal opera singers were heard; the prominent features of the concert being Madame Adelina Patti's exquisite singing of "The Last Rose of Summer," and the Shadow-song from *Dimorah* (encored and replied to by "The Rose of Erin"), and Mdlle. Tietjens' admirable delivery of "Non mi dir." Among the vocal pieces was a very clever new quartet, composed expressly for the occasion by Signor Pinsuti, and sung by Mesdames Patti and Trebelli-Bettini, Signor Gardoni and Mr. Santley. In addition to some concerted writing, this piece contains alternate solos for each of the singers, including some especially elaborate *bravura* passages for Madame Patti, her brilliant execution of which produced a universal sensation of delight, and led to a repetition of the quartet. Another novelty, also expressly prepared for this concert, was a fantasia by Mr. G. A. Osborne, for four performers on two pianofortes, entitled "Souvenir de Meyerbeer," and based on subjects from *L'Etoile du Nord*. The piece is written with all that knowledge of the instrument which Mr. Osborne has displayed in so many previous productions. Admirably executed by Messrs. J. Wieniawski, Cowen, Benedict, and Osborne, it produced considerable effect, and gained much applause. Another feature of the day was a brilliant solo by Madame Norman-Neruda—the lady violinist's last performance in England for the season. The programme also included five pieces from Rossini's *Messe Solennelle*, sung by Mdlles. Tietjens and Scalchi, Mr. Santley, Signori Bettini and Bossi. And here we must hold our hand, falling back on statistics again, by stating that the number of singers named in the programme amounted to nearly forty; other solo instrumentalists (including Signor Piatti) appearing besides those already mentioned. A concert of such gigantic proportions would of course have much overtaxed the powers of any one conductor, and accordingly several gentlemen divided the duties with Mr. Benedict, who also displayed his unrivalled ability as accompanist.

DUSSELDORF.—The net receipts, after all expenses were paid, of the Forty-sixth Festival of the Lower Rhine recently held here, amounted to 4,000 thalers. Of this sum, 2,000 thalers are given to the General Musical Association, and 2,000 go to keep up the Town "Tonhalle," or Music Hall.

## A BISHOP ON CHURCH MUSIC.

(From the "Choir and Musical Record.")

If the Bishop of London has been correctly reported, his Lordship's speech at the meeting of the London Diocesan Home Mission was marked by singular bad taste and incorrect reasoning. The Right Rev. President, we are told:—

"Referred to the attractions of music, and highly ornate ritual, which had succeeded in some instances in drawing large congregations of the working classes, competing, as it were, with those public places where the music of some of Handel's oratorios and Rossini's *Stabat Mater* mingled with the tinkling of drinking glasses. But although high ritual had doubtless attracted many to the churches, he doubted whether those large congregations had been brought together except in those cases where the clergyman had been assiduous in visiting his parishioners from house to house, and he believed that the effect would have been the same had the church presented nothing more ornamental than white-washed walls, and the service conducted in the most primitive simplicity."

Now setting aside the ill-judged and invidious comparison between churches and music halls, which we can hardly imagine to have been made by a Christian Bishop, we fail to see on what principle his Lordship argues that the same effect can be obtained from whitewashed walls and a service of primitive simplicity, as from a service conducted with appropriate ritual and music in a handsome church. Carry this line of reasoning to its logical result, and where would be the *raison d'être* for a richly vested episcopate, with its retinue of chaplains and the other appanages of the spiritual peerage? In point of fact such a mode of speech is thoroughly hollow and unmeaning, and although it may serve to earn the plaudits of an excited crowd at a May meeting, it is in our opinion extremely discreditable. As a commentary on the Bishop's words we reproduce a few sentences from the Primate's speech at the Royal Academy Festival, breathing a spirit much more in accordance with the teaching we should expect from prelates of a Church which distinctly recognizes the union between religion and art:—

"There may have been times when religion and the arts were dissociated—when a gloomy form of religion averted its eyes from the study of beauty, or the arts for a time unnaturally associated themselves with worldliness or heathenism; but you will agree with me that these have been exceptional times, and not the best either for religion or for art. And as the Christian Church has given to painting" [and we may add to music—Ed. *Choir*] "its most inspiring subjects, so the adornment of the House of God has called forth in old times some of the very highest specimens of the skill of the painter, the sculptor, and the architect. Indeed, we have a common mission, and I trust that we shall work hand in hand."

OUR admirable contemporary, the *Pall Mall Gazette*, has resolved—starting from its 10th volume, July 1, 1869—to reduce its price from 2d. to 1d. Its resolution will be hailed with general satisfaction. The enormous influence for good which this, the youngest of our high periodical teachers has by legitimate means obtained, will now be used for the advantage of many thousands of additional readers who may profit by its varied and trustworthy sources of information, and gather wisdom from its counsels. The *Pall Mall Gazette* is not a class paper, but a paper for the whole world at large.

THE announcement lately made with reference to a "Molière Memorial Concert" is calculated (unintentionally no doubt) to produce false impressions. In the first place, the work said to be a *Messe Solennelle* by the deceased composer was originally written for a small church in London, and produced as a "Mass in C, for four voices, with or without chorus and organ accompaniment." The difference is obvious, and, in justice to Molière, should be made widely known. Again, the "Memorial Concert" may be considered as given for the benefit of the departed musician's family. As a matter of fact, they have no interest in it at all. We make this announcement by request of those most concerned.

MUNICH.—The repetition of Herr R. Wagner's *Tristan und Isolde*, with Mme. and Herr Vogel in the two principal parts, has been temporarily postponed.—It is said that, in consequence of the fatigue he has had to undergo, in his double capacity of Conductor at the Opera, and Director of the Royal School of Music, Herr Hans von Bülow finds his health so shattered that he has been obliged to tender his resignation of both posts. It is added that he purposes going abroad for some time, to see what change of air and scene will do for him.

## CONCERTS VARIOUS.

Mdlle. ERICA LIE gave her *matinée* at the Hanover Square Rooms on Thursday week. The attendance was limited but select. The lady played Beethoven's trio in B flat major, with Herr Straus and Signor Piatti, in a spirited manner. She also played Chopin's *Ballade* in F major, giving evidence of versatility of style, delicacy of touch, and correctness of execution. Herr Wallenreiter sang a composition by Mr. H. Deacon, and also, with much energy, Schumann's "Frülings-fahrt." Mdlle. Florence Lancia was greatly applauded and received the honour of a recall for her rendering of "Qui la voce." Her voice during the last few months has gained materially in power, while retaining the same sweetness and charm of former days; and her vocalization on the occasion left nothing to be desired. Madame de Facius possesses a fine voice, which she displayed in the ever welcome "Voi che sapete." Mr. Frank Mori was the conductor—how capable a conductor we need not say.

A CONCERT was given in the Hanover Square Rooms on Wednesday by M. Joseph Wieniawski, in which, as might have been expected, that pianist took the chief part. There were some good classical selections in the programme, viz., Mendelssohn's grand trio (Op. 66), played by the concert-giver, Herr Straus, and M. Demunck; selections from the works of Field, Schumann, and Chopin; and the "Kreutzer" sonata—violin, Herr Straus. The last may be taken as the test of M. Wieniawski's powers, and it is only right to say that the test was well passed, certain faults notwithstanding. The more popular pieces were M. Wieniawski's own *Valse de Concert*, and Thalberg's *Variations-Caprices* on the barcarole in *L'Éclair d'Amore*. Herr Straus, as usual, did all his work admirably. Mdlle. Anna Regan, and M. Jules Léfort were the vocalists. Mr. Benedict and Herr Lehmyer accompanied.

MISS EMMA BUEER's first concert was given in the Hanover Square Rooms on Wednesday week. Miss Buer, one of the most promising of Royal Academy pupils, took part with Mr. H. Holmes and Signor Piatti in Beethoven's trio in D; she also played the same composer's thirty-two variations in C minor. Mendelssohn's *andante* and variations in D (Op. 17), with Signor Piatti; Cipriani Potter's grand duet for two pianos (with Mr. Walter Macfarren), two short solos by the just named artist, and Liszt's *Spinnlied*. This was a pretty good evening's work for the young *beneficiaire*, who, however, acquitted herself admirably of the serious task, playing classical and popular music with equal precision and intelligence. Miss Buer was assisted by Miss Robertine Henderson (encored in "Bird and the Maiden"), Miss Marion Severn, Miss Annie Edmonds, and other vocalists. Mr. Walter Macfarren was accompanist.

MR. HENRY HOLMES' morning concert took place at the Hanover Square Rooms on Monday, under the patronage of the Prince and Princess of Wales, the latter being present. The concert opened with two part-songs by the Swedish Quartet, after which followed Schumann's quartet in A minor (Op. 41), played by Messrs. Holmes, Folkes, Barnett, and Pezzer. Mr. H. Holmes played three violin solos—Handel's *allegretto*, Tartini's *adagio* and *allegro assai* in F (the pianoforte accompaniment on the original bass arranged by himself), and Schumann's *Aben-lied*, all admirably given and loudly applauded; he also joined Miss Agnes Zimmermann in the "Kreutzer" sonata with not less effect. Miss Zimmermann played (with Mr. Walter Macfarren) Mendelssohn's duet (Op. 83) for two pianofortes. Miss Megan Watts, the Welsh vocalist, sang "The Ash Grove" and "Di tanti palpiti." Herr Sjödén, the Swedish harpist, gave a brilliant solo. The concert was well attended. Mr. Walter Macfarren accompanied.

MADAME RABY-BARRETT gave her annual concert on Monday evening at Willis's Rooms; she sang with considerable ability Mozart's "Parto! ma tu bon mio" (with Mr. Lazarus's clarinet *obligato*, which we need not say added to the effect), and a couple of Irish ballads. She also sang the soprano part of Spohr's "Night lingering shades," as well as that of "Lift thine eyes," from *Elijah*. Mr. Stanton gave "Alice, where art thou," and Madame Poole the "Lady of the Lea" and "Voi che sapete." Mr. George Perren was successful in his songs and in the duet with Miss Arabella Smyth, "Mira la bianca;" both artists received an ovation. Miss Palmer, Miss Fanny Holland, and Mr. Frank Massy sang several popular songs, and Miss Zimmermann and Mr. Lazarus played to perfection Weber's *Adagio* and *Rondo* for clarinet and piano; the latter also gave his popular solo on airs from *Faust*. Miss Zimmermann contributed a Barcarole and *Spinnlied*. Miss Kate Gordon also played a pianoforte solo. Mr. J. G. Calcott and Mr. Robinson were accompanists.

M. KOWALSKI, a pianist who has attained popularity in the *salons* of Paris, gave a *matinée musicale* at Lancaster Gate (by permission of Madame Merton) on Thursday week, when he fully sustained his Continental reputation. M. Kowalski possesses great executive powers, by which the vigour of his performance and the brilliancy of his

compositions were made to command "attention." Madame Monbelli, M. Léfort and the "Frères Lyonnet" assisted M. Kowalski as vocalists, M. Vizontini (violin), M. Pague (violoncello), M. de Vroye (flute), as instrumentalists. M. Kowalski began with Mendelssohn's trio in D minor (M. Vizontini and Pague assisting him *con amore*), a sonata by Beethoven, for piano and violin concluding the first part. Between the two M. Kowalski played a *Polonaise* by Chopin in his best style. M. Kowalski's own compositions took up the greater part of the second part of the programme—a "Meditation" for voice (Madame Monbelli) violin, violoncello, piano, and harmonium (M. M. Vizontini, Pague, Kowalski, and Ganz) being followed by a *Nocturne*, *Danse des Dryades*, *Pastorale*, and *Marche Hongroise*. The last being unanimously re-demanded M. Kowalski played (of course), something else—a *Galop de Bravoure* which was evidently to the taste of his hearers. The vocal music was all excellent, and the concert gave general satisfaction. M. Ganz conducted.

MISS EDWARDS' *matinée musicale* was given at the Beethoven Rooms on Saturday last. The *beneficiaire* played a study by Billet, the Russian pianist, a grand march by Aecker, and Oberthur's *Duo* for harp and piano on airs from *Oberon* (with the composer), in all which she proved herself an executant of no mean order. Miss Edwards also sang a waltz by Gounod, and a ballad, "Golden Days," by Oberthur, together with "Sweet and low," by Grazia, with a clarinet *obligato* by Mr. Lazarus. She was loudly applauded by her large and fashionable auditory. Mdlle. Valesca de Facius sang Schubert's "Hark, the lark!" and Mozart's "Forget me not," as well as in "Sull' Aria," with Miss Edwards. Mr. Lazarus and Herr Oberthur played the latter's *Duo* for clarinet and pianoforte, "La Prière;" Mdlle. Enequest in her Swedish airs, Herr Reichardt in both his new songs, and Mr. F. Penna in a song by Vincent Wallace, were much applauded. Herr Oberthur played his "Sonvenir de Londres." Signor Campana and Mr. Emile Berger presided at the pianoforte.

MR. JOSEPH TENNIELLI CALKIN on Friday last gave an invitation concert at the Music Hall, Store Street, which was crowded with a most fashionable audience. The first part of the programme consisted of Benedict's *St. Cecilia*, given with an efficient chorus of amateurs, and as principals, Miss Bessie Emmett (pupil of Mr. J. T. Calkin), Miss Marion Severn, and Messrs. Arthur E. Byron, and Winn. The work was rendered to the gratification of all present, among whom was the composer himself. Mr. J. Baptiste Calkin accompanied on the piano in good style, and Mr. T. H. Wright played the harp *obligato* with tact and judgment. The second part consisted of some concerted music admirably given by the chorus. Henry Smart's *terzetto* for ladies' voices, sung by the Misses Emmett, Severn, and Buchand, was much applauded. Mr. Harley Vinning in "Rage, thou angry Storm," and "The Lads of the Village," displayed his voice to advantage. Mr. T. H. Wright gave two harp solos. Mr. S. Betjemann was applauded in a song by Hime. Mr. J. Baptiste Calkin was encored in his piano solo. Miss Bessie Emmett gave Meyerbeer's "Fisher-maiden," and "Vedrai carino," admirably, and Mr. A. Byron was encored in "Una furtiva." Messrs. Henry Thomas and J. T. Calkin were accompanists in the second part.

HERB LEHMEYER, the pianist and conductor, gave his annual concert at the Beethoven Rooms, on Wednesday. The principal feature was his own finished playing of works by Hiller, Schumann, and Chopin. He also introduced some of his new compositions, all of which were brilliantly executed and received great applause. Her Lehmyer showed his capabilities as a professor and teacher in introducing four pupils, who played remarkably well. Mdlle. Rose Hersee created a sensation by her singing of "Prendi per me," and was loudly recalled. The sisters Doria contributed much to the charm of the evening by their singing of "Caro bella," from Handel's *Julius Caesar*, and some solo songs. The other vocalists were Mdlle. Sauerbrey, Mdlle. Montserrat, Miss Bailey, Mr. Alfred Hemming, and Signor Caravoglio. Herr Ganz's galop, "Qui vive," was played upon two pianos, and re-demanded. M. Chandeau Lane was the violinist, and Mr. Ganz and Herr Sauerbrey conducted.

MR. APTOMMAS gave a harp recital at 13, Nottingham Place, on Monday. The programme was in four parts, the first containing two *Lieder ohne Worte* (Mendelssohn) and the "Harmonious Blacksmith;" the second Beethoven's sonata in A flat; the third, a selection from the reciter's *Pilgrim's Progress* (for three harps, played by Mr. and the Misses Aptommas); the fourth being made up of national melodies. It is needless to say that everything was played well, and that the audience was highly gratified.

A PUBLIC performance by the students of the London Academy of Music took place at St. George's Hall on Monday. There was a long programme and a good many appearances. Among the more important features of the concert were a rendering of the "Kreutzer" sonata by Miss Alice Bernard and Herr Sternberg (artist), which was much



applauded; of Beethoven's sonata (Op. 53) by Miss Vargas, also favourably received, and of a Molière violin concerto by Mr. Saunders, who was recalled. From the list of vocalists we can only select Miss Matilda Scott, a young lady who deserved all the compliments paid to her singing of a Bellini *polacca*. Mr. Zerbini was accompanist.

Mlle. Louise Murer (pianist) gave her first concert at the Beethoven Rooms on Thursday week. She first took part with MM. Sainton and Albert in Mendelssohn's D minor trio, which was exceedingly well played; and next gave an *andante* (Hummel) and *Marché des Compagnons* (Prudent) so as to evoke immense applause. In the second part Mlle. Murer played one of Schubert's *Impromptus*, a *Chant de Printemps* (Henselt) and Prudent's *Danse des Fées*, the last of which was encored. Other features of an interesting concert were a harp solo by Mr. John Thomas, and some vocal performances by Mlle. A. Murer and Mr. Byron.

A CHILD-PIANIST about 12 or 13 years old, ycleped Signorina Emily Tate (why "Signorina" we cannot tell) gave a concert at St. George's Hall on Friday. She played, among other things, Thalberg's "Home, sweet Home," Beethoven's *Rondo* in C, Weber's *Invitation à la Valse* and two transcriptions by Brinley Richards. Her touch is good; in other respects she gives but a promise of good things to come. "When I was a child," said a great man, "I spake as a child." If ever Signorina Emily Tate grows to be a great woman she may say, "When I was a child, I played as a child." The young concert-giver was assisted by Mr. John Thomas, Miss Annie Edmonds, Mr. Alfred Hemming, Mr. Deck, and others. Herr Lehmeier and Mr. Wilmot were accompanists.

### PROVINCIAL.

OXFORD.—A correspondent has favoured us with the subjoined:—

"On Saturday, June 5th, Mr. W. T. Howell Allchin, of New College, and organist of St. Mary the Virgin, performed in the Sheldonian Theatre a dramatic cantata, entitled *The Rebellion of Korah*, written for the degree of Bachelor of Music. It is scored for a full band and chorus, and consists of an overture, two tenor airs, several choruses and recitatives, and concludes with a well written double fugue, 'Fall down, ye nations, and adore.' The work was very fairly rendered. The band and chorus numbered about fifty performers. The theatre was well filled, and presented a very brilliant appearance."

HARROGATE.—We extract from the *Harrogate Advertiser*, June 19 the following about the Spa Concerts:—

"The directors of the Public Rooms Company still endeavour to gain patronage by first-class entertainments. During the week the fashionable audiences have been charmed with the vocal powers of Miss Anyon, who made her first appearance on Monday evening, singing, 'When the Voice of thy Lute,' 'The Bailiff's Daughter,' 'Come o'er the Stream,' 'The Wanderers,' 'The Lime Trees by the River,' 'Bonnie Dundee,' 'The Abbess,' 'John Anderson,' 'Will he come?' &c., with marked applause. As to the performances of the band, criticism is unnecessary, whether in concerted pieces or in the execution of solos. Altogether, the week's entertainment has been worthy the most liberal patronage."

LLANELLY.—We extract the subjoined from an influential South Wales paper:—

"A concert was given at the Athenæum in aid of the funds of the Choral Society. The programme consisted of vocal and instrumental solos and concerted pieces. Among others were 'Be not afraid' (*Eljah*), 'England' (Hutton), song and chorus, 'The Cambrian Plume' (Brinley Richards); the last two encored. The Town Choir sang the chorus of 'The Cambrian Plume' remarkably well,—the solo was given with great spirit by Mr. Radcliffe, organist of Llanelly. A similar compliment was paid to Mr. Goveny Thomas for his song, 'The Fishers of St. Ives.' The songs were accompanied by Miss Briggs, Mrs. Bewicke, and the Rev. D. Nicholl; conductor, Mr. Radcliffe. The concert, which terminated with 'The National Anthem,' was a decided success."

LLANDRINIO.—On Thursday last, a concert of a superior order took place here. Miss George, a pupil of Dr. Sloman, of Welshpool, was much admired for her brilliant efforts in "The Message," and various other pieces allotted to her, as also were Mr. and Miss Whittingham. W. M. Howell, Esq., of Welshpool, sang Handel's "Why do the Nations," with admirable effect. The local church choir took part, and also the Welshpool united choir. Mr. Gittins and Mr. H. Thomas sang very effective and telling solos. Many of the pieces were re-demanded. The two solos by Dr. Sloman were exquisitely performed, and at the request of many amateurs, the Doctor played three or four of Bach's fugues from memory.—*Local paper.*

### WAIFS.

M. Ambroise Thomas and M. Heugel returned to Paris on Wednesday.

M. Viouxtemps has gone back to Paris. The stay among us of the admirable Belgian violinist was far too brief this summer. Nevertheless he gave us some of the most splendid performances of the season, besides introducing Madame Norman-Neruda to the English public, therein showing himself an artist no less gallant than accomplished.

Mr. John Barnett has arrived in London, from Cheltenham, for the season.

A Madonna by Raphael, lately in the possession of Rossini, was sold in Paris for £6,000.

Mr. Dominick Murray has sailed for America.

Mr. and Mrs. Charles Mathews are engaged for the forthcoming season at the Princess's.

The Viceroy of Egypt is said to have ordered of a Paris costumier 1,700 costumes, for his theatre, at the price of £6,000.

Signor Tambrerick has arrived in London, to fulfil his engagement with Messrs. Gye and Mapleson at the Royal Italian Opera.

A statue of Handel has been erected in the Church of St. Nicholas, Hamburg.

*L'Europe Artiste* says that M. Victorien Sardou has sold his *Patrie* to an American.

Stephen Heller has left Paris for Ems, to recruit his health, which has lately suffered.

A new opera, *Elsa*, by Felix Hochstatter has been produced at Stuttgart with much splendour.

According to the *Entr'acte*, the Viceroy of Egypt has offered Madame Carvalho 40,000 francs to sing at Cairo. She demands 50,000.

M. Bonetti, who succeeded Mr. Balfe, and preceded Signor Arditi, as conductor at Her Majesty's Theatre, died on Friday week, at L'Isle Adam.

Herr Joachim has been elected member of the musical section of the Berlin Academy, and also director of the School of instrumental music now being founded in the Prussian capital.

We regret to hear that M. Albert Grisar, the composer of *Bon soir M. Pantalon*, and one of the most charming of French composers, has just died. He was over sixty years of age.

Miss Annie Buckland will give her concert at the Hanover Square Rooms on Tuesday. She will be assisted by many distinguished artists, and, also, the Tyrolese Minstrels.

Abbé Liszt has remitted to the Pope 20,000 francs (£800), partly the proceeds of a concert recently organized by the celebrated pianist at Ratisbon.

According to the *Wiener Fremdenblatt*, Herr Wachtel, the tenor of the "high C," lost 130,000 francs at Homburg; and attempted to commit suicide. His purpose was fortunately frustrated.

Professor Risley's Japanese *troupe*, who performed in this country with such success last summer, will shortly commence a season at the Crystal Palace.

Mr. Sothern appeared at the Standard Theatre, on Monday, as Lord Dundreary. He was accompanied by Mr. Edmund Coles, an American comedian of note, who achieved a marked success in the part of Asa Trenchard.

Two new operas are announced to be produced at St. Petersburg next season. They are *La Rose des Carpathes*, by M. Salomon, and *La Puissance du Diable*, by M. Séroff. *Mignon* is also spoken of, with Patti as the heroine.

Mr. and Mrs. Howard Paul, who are in Germany, announce some musical extracts from their popular entertainments at Swabach, near Wiesbaden, in the hotel Zum Allee Saal. This watering-place is at present crowded with visitors from all parts of Europe.

Speaking of a concert given by Herr Schott, April 21st, the *Melbourne Daily Telegraph* says, among other compliments to the director:—"Lastly, Herr Schott played several solos on the pianoforte with that skill and taste which proved him one of the few artists we have in this colony."

With reference to the articles and letters which recently appeared in our columns, advising the revival of the Canterbury Provincial Choral Union, we are now in a position to state that the only obstacle

in the way of this most desirable proceeding is the want of an Honorary Secretary in the Metropolis. If, therefore, any of our readers still feel as strongly as we do the importance of resuscitating the Union, they will render material assistance by forwarding to us the names of any gentleman, cleric or lay, who would undertake the duty, and who has time and ability to discharge it. The present moment, when choral festivals are being held on all sides, is singularly opportune for the revival of the Central Union, and it will be a matter for deep regret if, through the lack of energy on the part of Church musicians, it should fall to the ground.—*Choir and Musical Record*.

M. Hans von Bülow has sent in his resignation as *chef d'orchestre* of the Munich orchestra, under pretext of ill-health; but really, it is believed, because, in consequence of misunderstanding with the musicians, his position there is no longer tenable.

A theatrical and musical entertainment in aid of the Printers' Orphan Asylum takes place at the Olympic Theatre, this day, when Mr. Mark Lemon will represent Sir John Falstaff in selections from *Henry IV.*, to be followed by a miscellaneous concert, and the farce of *Good for Nothing*.

Preparations are being made at Bonn to celebrate the hundredth anniversary of the birth of Beethoven in 1770. The grand hall of the University is to be transformed into a *salle de concert*, capable of seating 3,000 persons. It is hoped the festivities will be as imposing as those attending the inauguration of Beethoven's statue in 1845.

A complimentary benefit is about to be given to Mr. John Parry. Amongst those who have catered for the amusement of the public, not one enjoys a greater or more deserved popularity than this admirable humorist, and we trust that the entertainment will be in every respect a success. The Prince of Wales has consented to be a patron.

Mlle. Rose Hersee is engaged by Madame Parepa-Rosa for six months, from 18th September next, as *prima donna* soprano, on very handsome terms, and will make her *début* at New York, September 20, in the character of Amina (in *La Sonnambula*) in which she made so remarkable a success eighteen months back at the opening of the new Strand Theatre.

"We hear"—writes the *Bolton Chronicle*—"that Mr. Horton C. Allison, who obtained the first prize at the Leipzig Conservatoire, and has held the office of organist at St. Paul's, Bolton, since January, 1868, and whose pianoforte recitals in London and Manchester have been so very successful, has just been appointed organist of St. Paul's, Kersal Moor, Manchester."

M. Aimé Maillard, composer of *Lara*, *Les Dragons de Villars* and other operas, is said to be dangerously ill. *Apropos* of this however, a critic in *Figaro* has the following:—

"Nous souhaitions que cette nouvelle ne se confirme pas. Il n'y a pas dix jours nous avons diné avec M. Maillard, et l'aimable compositeur paraissait jouir d'une santé excellente—et d'un non moins excellent appétit."

Among the curiosities of the Boston Peace Festival, which took place last week, was a huge brass drum eight feet in diameter, and proportionately long. Its "heads" are the skins of two prize oxen, and an American journal emphatically asserts that the drum "whips creation" in the absence of elephant hides. The maker of this monster engine of uproar seems to be a wag in his way, for on each "head" he has inscribed the motto, "Let us have peace."

We read the following in an acrid little contemporary:—

"\* \* \* Some of our readers may be pleased to know that we go to press this week with several leading articles, essays, accounts of organs, and much miscellaneous matter, set up in type and waiting for insertion—to say nothing of several pages of music ready—enough in point of fact to have enabled us to produce three *Musical Standards* this week, instead of one, had we so desired." To which we can only thankfully say—"What a mercy the editor was reticent!"

Five thousand choristers will meet at the Royal Horticultural Gardens, South Kensington, on Saturday, July 3rd (instead of Saturday, June 26th, as previously announced), when a great open-air choral festival will be held under the direction of Mr. G. W. Martin. The choristers will visit the South Kensington Museum in the morning, and in the afternoon the Royal Gardens, and the Great Hall of Arts and Sciences now in course of erection. Military bands will be in attendance.

*Twenty-four Studies in Expression and Rhythm, for the Piano, dedicated to Youth, by Stephen Heller* (Op. 125) are published by Boosey and Co. The well-known name of the composer would alone be a good recommendation for his work, but it has intrinsic merits of a high order. We need scarcely point out that the object sought is the combination of varied expression with varied rhythm, the method adopted being the easiest circumstances will allow. Hence, no executive difficulties are presented other than those professedly sought to be overcome, upon

which the student can concentrate all his attention. We are not required to examine the work in detail, and it will suffice to say that Herr Heller has shown great ingenuity in bringing into the smallest compass every possible kind of rhythm. Moreover, he has done this agreeably. His pieces—many of them, at least—are not only technical, but pleasing, and from their study may be derived gratification as well as profit. We can conceive no more efficient help towards a complete mastery of expression (so far as it depends upon resources from without) and of rhythm than is afforded by this admirable work.—*Sunday Times*.

A deputation from the Tonic Sol-fa College, headed by Mr. Curwen, recently waited upon the Right Hon. W. E. Forster to urge the recognition of their method in official examinations of schools and normal colleges receiving Government aid. Several members of the deputation addressed the right honourable gentleman, and, certainly, did not err by claiming too little for what they called "the new system." In reply, Mr. Forster spoke somewhat carelessly of music as a branch of primary education, but promised to consult with Earl de Grey upon the specific request made.

One thousand four hundred and twenty-seven thalers have already been received in answer to the appeal lately made for funds wherewith to erect a statue to Johann Sebastian Bach in his native town of Eisenach. The King of Prussia has promised to give 300 thalers as soon as the realization of the project is a certainty. Would it not have been more becoming in him to have given 6,000 thalers, or as many more as are required, and make the project a certainty at once?

At the last sitting of the Town Council at Bonn, there was a very animated debate about the centenary, next summer, of Beethoven's birth, an event which the members all wish to see celebrated in a proper and impressive manner. A proposal, made by the Committee of the Beethoven Association, to fit up the large courtyard of the University for the ceremony, was adopted almost unanimously. Herr Dickhoff, the University architect, will draw out a plan for the approval of the University authorities. The proposed building will, it is believed, accommodate three thousand persons, not too great a number to provide for, considering the profound interest which will assuredly be taken in the festival by the admirers of the mighty musician all over the world.

A concert of an interesting character is announced to take place under the direction of Mr. J. F. Barnett, on Thursday afternoon next, at St. George's Hall, when will be performed, for the first time in a concert-room, Molique's *Messe Solennelle*, composed expressly for the Catholic Church in Clarendon Square, Somers Town—which the much regretted master was in the habit of attending, with his family. The work has been sung on several occasions, and will now be performed for the benefit of the church and schools attached. The solo-singers who will take part in the *Messe* are Misses Banks and Palmer, Messrs. Vernon Rigby and Lewis Thomas. Mr. George Cooper will preside at the organ. [With reference to the foregoing, we must call attention to a short article in the leading columns of to-day's impression.—Ed.]

Mr. Julius Allington, of 23, Suffolk Street, Pall Mall, was charged at Marlborough Street with assaulting Mr. Frederick Whitehouse, assistant treasurer at the Prince of Wales's Theatre.—Complainant seeing defendant pulling about some artificial flowers on the previous night told him to desist, and on repeating this request defendant talked about reporting, but ultimately took his seat in the theatre. After the first act defendant remonstrated with Mr. Whitehouse, and complainant said it was cowardly to persist in destroying property. Defendant then twisted a ring on his finger round so as to bring the stone to the front, and struck Mr. Whitehouse in the face, cutting his cheek, blacking his eye, and kicking him severely on the leg. Mr. Tyrwhitt, remarking that this showed what sort of persons wore diamond rings, fined prisoner £5, or two months' imprisonment. Prisoner objected to either.

The following letter was addressed to the *Sunday Times*:—

"SIR,—In a recent life of Edmund Kean by Mr. Hawkins, he raises the question again as to whether the great actor was ever at Eton or not, for the purpose of education. Mr. Hawkins assumes he was, first, because (as he alleges) Kean was as familiar with the classics as he was with Shakspeare (which I much doubt); and second, because from August, 1803, to March, 1806, Kean is missing, and not to be accounted for, and, therefore, Mr. Hawkins thinks he must have been at Eton; a very illogical conclusion. Mr. Hawkins admits that Procter, Kean's biographer, discredits the story, and so does Leman Read in his *Recollections*. As to his Latin, Kean doubtless picked this up at odd times and in odd ways, and as the pronunciation of Latin is not difficult, and as his memory was amazing, he had acquired sufficient scraps to make him appear learned. But as to the fact of his being at Eton, surely there must be a record of the names of the scholars kept there. If his name does not appear, he could never have been there. Charles Kean was educated, I think, at Eton,



and if his father had been ever there as a pupil Charles would have ascertained and proclaimed the fact.—I am, Sir, your obedient servant,  
Temple, June 14.

ALEX. MARTIN.

On Thursday week Dr. Sellé, of Richmond, organist of Her Majesty's Chapel Royal at Hampton Court, left home. Professional duties took him to Hampstead, where he is well known at the station; but instead of going on to Hampstead at once, Dr. Sellé left the train at Finchley Road. When the train arrived at Hampstead the dead body of a gentleman was found in one of the carriages, his linen marked "Dr. S—l." A rumour to the effect that Dr. Sellé was the gentleman whose body was found, reached Hampton Court. On Sunday the chaplain at Hampton Court Palace had prepared a notice of the organist's death, to read to the congregation, when just before service the organist made his appearance. The body found in the train was that of a Dr. Sewell. Dr. Sellé said that the news of his death had reached Richmond on his return, but unaware that it had travelled to Hampton Court, he took no steps to contradict it.

VIENNA.—The public have displayed a most unexpected and most inexplicable want of interest in the magnificent new Operahouse, and have been very far from flocking to it in crowds, as it was expected they would. In fact, they have not seemed particularly anxious to go to it at all. This conduct on the part of the Many-Headed has, to adopt a homely phrase, played old gooseberry with the calculations of the management, who did not know what on earth to do. As the house itself would not attract the public, it was thought that Taglioni's ballet of *Sardanapal* might, for the Viennese are gluttons as far as ballet is concerned. Orders were issued that the ballet was to be got up, and out, within the shortest possible space, and so painters, property-men, carpenters, and everyone else concerned, were set to work, and kept at it, by night as well as by day. But there was another question, and a question of not merely a temporary nature, which turned up to worry the unfortunate management. After a few rehearsals, it was very evident that comic opera ("Spieloper") would never do in the new house, and would have to be given in the old one. Now comes the question to which reference has just been made, and which the management find so difficult to answer. If the old Operahouse is to be definitely closed, because the expenses of keeping open two Operahouses would be too great, what is to be done? It will be scarcely possible to support the new establishment out of the receipts, since the treasurer's books prove inexorably that the nightly expenses amount to 800 florins, a large sum here. Grave fears are entertained that there will be a deficit, and no small one, before the new house has been opened a twelvemonth.—A vocal star of great brilliancy has just appeared above the operatic horizon. Madame Friedrich-Materna, who lately made her *début* as Selica at the Imperial Operahouse, was immediately engaged for three years at a gradually increasing salary. Only a short time previously, she had been singing at a small theatre in the suburbs, unnoticed, nay, unknown. It was Herr Ignatius Czernitz, the manager of the theatre at Olinütz, who first discovered what a fine voice she possessed. She herself was quite unaware of the fact, and actually went out as a servant, in order to support her old mother, the widow of a schoolmaster. Madame Friedrich-Materna now suddenly finds herself in a most brilliant position, and will at length be able to compensate her dearly loved parent for the sad privations of which her previous life was so full.—(*Correspondent*.)

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"Mr. John Barnett has just given to the world the result of a life's experience, in a treatise that may be considered a complete manual of vocalization. It embraces almost every possible requisite for a vocalist, and furnishes rules for the acquirement of style and execution, as well as the formation and cultivation of the voice; he completely exhausts the subject, and leaves absolutely nothing to treat of. Mr. Barnett is not satisfied with merely giving progressive studies for the execution of rapid passages, but he tells how to master the difficulty. He does not say merely, 'Study these,' but gives a method by which they may be obtained. If our space admitted, we would willingly give some extracts from the ingenious methods he adopts to enable even inflexible voices to conquer technical difficulties. The book should not only be in the hands of all amateurs, but we strongly recommend it to all those professors of singing who do not publish books of their own. We cordially congratulate Mr. John Barnett upon having made a great stride towards the perfection of the vocal art."—*Musical World*.

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